

Wm. Gage

**THE
NEW CANADIAN
MUSIC COURSE**

—
BOOK ONE

CONEY—WICKETT

**W. J. GAGE & CO., LIMITED
TORONTO**

School
Hymns
Ear tests
Scales
Carpenter

1. Search for accurate
and intelligent eye hand
is to get a mental
picture of the chord.

American music

Ex. 7, 11, 12 pp

Exams

Important page 29

1. Say time names
2. Tap note values
3. Beat time and say time names
4. Monotone note values
5. Step and say syllables
6. Sing sol-fa names
7. Write sol-fa under notes
8. Say words to note values
9. Sing line back beat time
10. Sing words with expression

The New Canadian Music Course

A SIGHT-SINGING COURSE
FOR THE USE OF SCHOOLS

BOOK ONE

BY

E. M. Coney

MUSIC MISTRESS, PROVINCIAL NORMAL SCHOOL,
VANCOUVER, B. C.

AND

F. T. C. Wickett, A.R.C.O.

LATE SUPERVISOR OF MUSIC IN THE SCHOOLS OF NEW WESTMINSTER, B.C.
AUTHOR OF "ROTE SONGS AND SINGING GAMES FOR SCHOOL AND HOME"

11/1 *Prælude & accompaniment*
12 *memorize words & tune*

AUTHORIZED FOR USE IN THE SCHOOLS
OF BRITISH COLUMBIA

Toronto

W. J. Gage & Co., Limited

1927

UNIVERSITY OF TORONTO

42,927

EDWARD JOHNSON
MUSIC LIBRARY

Psychology - Applied to Music
Teaching Mrs. Curwen

Supplementary music for
special purposes required
J. Curwen & Son. London

Bayley & Ferguson - Glasgow

Novels -

ALL RIGHTS RESERVED

PREFACE

In preparing *The New Canadian Music Course*, which is planned to follow *Role Songs and Singing Games*, a primary book prepared for the use of teachers of Grades I and II, the authors have endeavored to produce a work that will appeal alike to both teachers and children. It has been their aim carefully to grade and explain the various steps in the course, to provide numerous exercises of an interesting nature for sight-reading (all of which have been collected from the best sources), and to include a wealth of songs of a tuneful character suitable for the various grades.

Several features have been introduced into the work, which call for remark. To many, the use of the French time-names may appear to be somewhat novel, though they have been used in Europe for many years; some may even think them unnecessary. But while admitting that "time" can be taught without the aid of these names, all who have regularly used them agree as to their utility in teaching the various time values and rhythmical figures and groupings. It may be noted that the names were invented by a Frenchman — Aime Paris — who recognized the need of naming time-sounds as distinct from time-signs. Mrs. Curwen, in her excellent book on *Psychology Applied to Music Teaching*, deals with these time-names in a very interesting way.

Another point to which reference may be made is that of "Rhythmic Work," requiring the stepping of notes and the dramatization of music. Teachers are urged to follow the directions given under this heading where classroom conditions will permit, as the movements indicated have been proved to be of inestimable benefit to the children. The books, however, can still be used where, through any cause whatever, it may be found impossible to give the necessary attention to this phase of the work.

We hear "Music appreciation" very much discussed at the present time. The only true way to educate children to appreciate music is to make the music known to them. When they are familiar with the melodious themes of the great masters, they will, without question, appreciate the "full scores" when they arrive at an age to understand them. For this reason, and also because a difficult interval or a difficult rhythm is made much more interesting when appearing in a melody rather than in a manufactured exercise, numerous selections taken from the works of the great composers will be found throughout the Course.

The songs, many of which have been written specially for this work, have been chosen for their intrinsic worth and musical "content" rather than for the express purpose of teaching or illustrating particular intervals or time-values. Especially does this apply to the earlier part of the Course; for it has

been found that in many school music readers where songs are included which have been written with the technical side of sight-reading in view, the song has frequently suffered musically and poetically. If, therefore, any difficulties occur which may not have been previously explained, the teacher will give the children any necessary assistance, the passage or the entire song being taken by "rote" rather than by attempting to read it.

Each of the first four books in the series contains sufficient material for a year's work, and is divided into eight sections — one for a month. In many schools considerable time during December is devoted to preparing for the Christmas concert; in June, examination work looms largely in the curriculum. It is suggested, therefore, that whatever time may be available during these two months be devoted to review work and to song singing. The fifth book consists entirely of songs suitable for class and concert use.

If, in addition to the songs contained in *The New Canadian Music Course*, supplementary music for special purposes is desired, the publications of J. Curwen & Sons, London, and Bayley & Ferguson, Glasgow, are recommended. Novello and other well-known music publishing firms also issue music suitable for school purposes.

In conclusion, it should be stated that the preparation of *The New Canadian Music Course* has entailed much labor and research work on the part of the editors. They trust that the result of the issue of the books will be the developing of a more intense love of singing and greater proficiency in the art of sight-reading on the part of the children of our schools. They would also tender their warmest thanks to all who have specially written lyrics and tunes, have kindly granted permission for the use of copyright material, or have in any other way rendered valuable assistance.

E. M. CONEY,
F. T. C. WICKETT.

VICTORIA, B. C.

1 Book - 8 sections - one week
2 sections

CONTENTS

SIGHT-READING AND THEORY

	PAGE
The Doh, Soh, and Fah Chords — Leger Line — Bars and Bar- lines — A Beat — Strong and Weak Accent — Quarter Note — Double Bar — Clefs — Time Signature — Half Note — Taa and Taa-aa — Hand Signs — Ear-Tests.	7-10
Duple Time — Cadences — Phrase Mark — The Tie — Repeat Sign — Quarter Rest — Marks of Expression — Hand Signs	11-14
Four-Four Time — Whole Note — The Dot after a Note — Taa- aa-aa — Hand Signs	15, 16
Three-Four Time — Musical Phrasing — Rules for Sight-Reading — Eighth Note — Taatai	17-19
Varied Rhythms — Rhythmical Grouping of Eighths — Rule for "Joined" Eighths — Eighth Rest	20-22
General Methods of Teaching — Common Time — Time Ear-Tests Sharpened Fourth "Fe" — Primary and Secondary Forms — The Slur	23-25 26-28
The Flattened Seventh "Ta" — Dotted Quarter with Eighth Note — Taa-aatai — The Hold or Pause — Abbreviated Quarter Note Sign	29-31

SONGS

	PAGE		PAGE
MORNING		The Wind	22
Jesu, High in Glory	33	Snowdrops	22
Away to School	33	The Moon	24
EVENING		Spring Song	25
Sleep, Baby, Sleep	11	The Cuckoo	28
Evening Hymn	14	Moon so Round and Yellow	28
Good-night, Little People	19	The Little Streamlet	32
Good-night to You All	27	Autumn	36
Good-night	34	The Robin	36
CAROLS		October's Party	37
I Saw Three Ships	39	Jack Frost	38
The Wassail Song	39	I Do, Don't You?	38
NATURE		The Child and the Robin	39
Daisies and Dew-drops	14	Sweet Nightingale	41
Beauty and Music	16	Who Has Seen the Wind?	41
Flower Song	16	Summer Time	41
Charming Little Lily	20	The Birds	42
		The Cuckoo Now is Calling	42
		'Tis June	43

MISCELLANEOUS		PAGE	PAGE
Three Children Sliding	11	The Threshers	35
The Grandfather Clock	21	Bugle Song	36
Hot Cross Buns	21	The Mill	37
Song of the Watchman	22	Queen Mab	38
Come, Dance with Me	26	My Pony	40
May I Go Too?	29	Try Again	40
The Ships	31	Row, Row, Row Your Boat	42
Underneath the Shady Trees	32	Rosa	43
Harvest Home	34		
Deeds of Kindness	35		

PATRIOTIC

O Canada	44
God Save the King	45

PIANOFORTE MUSIC

Soldiers' March	PAGE
The Song of the Reapers	46
INDEX OF TITLES OF SONGS	48

Wrote to England

doh
ti
lah
soh
fah
me
ra
doh

Blooming candle - M. S.
Book.

THE NEW CANADIAN MUSIC COURSE

BOOK ONE

SECTION I

Breathing Exercises

1. Take an easy position either sitting or standing (head as high as possible, chin in, arms loosely at sides).
2. Inhale the scent of an imaginary flower, keeping the shoulders level (deep inspiration).
3. Blow at an imaginary feather, keeping it in the air as long as possible (slow expiration).

Voice Exercise

To be sung slowly, softly, and sweetly — one prolonged syllable ("moo," "noo," "loo") — for four notes, taking breath at the comma. Get the correct shape of the lips for oo (lips pursed and well protruded).

Half notes

doh	t	l	s	f	m	r	d
moo	.	.	.	.	moo	.	.
noo	.	.	.	.	noo	.	.
loo	.	.	.	.	loo	.	.

Exercises for Sight-Reading*

Preliminary Work. The teacher will review the notes of the Doh Chord (d m s d') on the Tonic Sol-fa Modulator and use the blackboard to introduce the staff lines and spaces. Doh will be put on the first line and marked with a square (doh will be marked in this way throughout the book), Me on the second line, Soh on the third line.

- a. The children will sing as the teacher points to the notes.
- b. This to be repeated on the blank staff (notes removed).
- c. The children will close their eyes and get a mental picture of the position of the chord before attempting to sing the exercises.

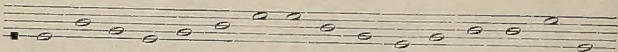
(If any child studies the piano and wishes to play these exercises, the sharps and flats must be remembered.)

(1)

* It is assumed that the pupils are already familiar with the Tonic Sol-fa Modulator, that they can sing the notes of the scale correctly including easy leaps. Pocket Modulators can be procured from J. Curwen & Sons, 24 Berner St., W. 1, England, price 2 cents each, and music dictation books, published by W. J. Gage and Co., Ltd., are also recommended.

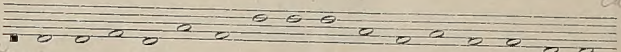
The Octave Doh' in this exercise is in the fourth space.

(2)



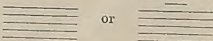
When Doh' is under the line, Me is in the next space above and Soh in the next. Doh' is on the fourth line.

(3)

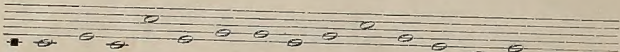


A Leger Line is a short line placed above or below the staff to extend it.

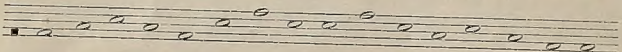
e. g.



(4)



(5)



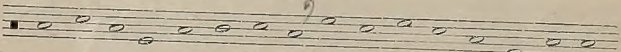
Exercises for Sight-Reading

doh' Preliminary Work. The teacher will review the notes of the Soh Chord
te (s t r l) on the Tonic Sol-fa Modulator and use the blackboard to place
 . these notes on the staff (ray between **doh'** and **me'**, **te** one note below
soh **doh'**). The children will make a mental picture of the Tonic or Doh
 . Chord of each of the following exercises before attempting to sing them.
me
ray
doh

(6)




(7)



Bars and Bar-Lines. Music is marked off by upright *Bar-Lines* into equal sections called *Bars* or *Measures*.

A Beat is one of the equal parts into which a bar is divided.

Strong and Weak Accent. All beats are not alike; they vary in loudness or *Accent*. At present it is only necessary to learn one arrangement, that of strong, weak.

Quarter Note. A symbol thus  is called a *Quarter Note*.

A Double Bar shows the end of a piece or section.

Clefs are signs used to make the staff stand for high or low pitches. It is only necessary at present to know of one clef, that used for women's and children's voices, viz., the *Treble* or *G Clef*. It curls round the second line and gives the name "G" to every note on that line.

Practise writing the following:



Time Signature. Two figures (known as the Time Signature) are placed after the clef in the form of a fraction. The top figure denotes the number of beats in a bar, and the bottom figure tells the kind of note selected to stand for a beat (the quarter note is chosen at first): e.g., $\frac{2}{4}$, which means two quarters or something equal to two quarters in a bar.

Marking the Strong and Weak Accent

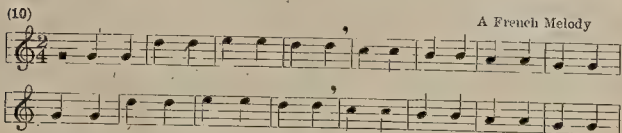
- Sing to syllables the following exercise (the comma suggests a place to take breath).
- Repeat to laa (pronounced "lah") softly.
- Hum the tune and clap each beat.
- Repeat, but clap the first beat and every note following a bar-line *loudly*. All other notes must be clapped softly.
- Sing the tune to laa (marking loud and soft beats), the teacher and the children beating time. The teacher will beat *Down, Up*, while the children will tap the palm of the left hand with the forefinger of the right.
- Step the exercise. The quarter note is the "walking" step. Mark well the strong accent (children will stand with their hands on their hips, the left foot back, waiting for the teacher to count one, two, before beginning).

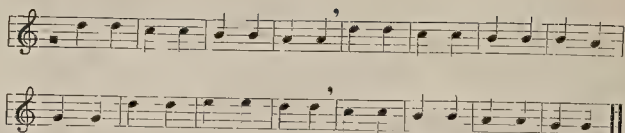


Exercises for Sight-Reading

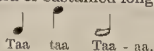
Preliminary Work. The teacher will review the notes of the Fah Chord (f1 d') on the Tonic Sol-fa Modulator and use the blackboard for practice on the blank staff. The children should get a mental picture of the Tonic Chord of each exercise before beginning to sing. This is the secret for accurate and intelligent sight-reading.

The exercises should now be attacked rhythmically (the children and the teacher beating time as previously directed), but if the children are not quite ready for this, the various steps must be taken as in (8).





Time-Names. The time-name for a beat is *Taa*. The name for a continuation, i.e., a note held or sustained longer than a beat, is *Taa-aa* (aa is never used separately): e. g.



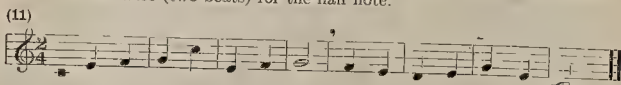
To Teach the Half Note.

- Repeat the first line of (10) to taa but sing taa-aa (two beats) in bar 8. You have now changed two quarter notes into one Half Note (see below).
- Write this line in your music dictation book using the new symbol.
- Alter the last bars of lines 2 and 4 in the same way.



The Step-Movement for the Half Note.

- Monotone (softly) to time-names, sing to syllables, then to laa.
- Step the exercise. Walk the quarter notes, and make a step and a bend of the knee (two beats) for the half note.



Ear-Training

- The notes of the Doh Chord (in any key) must be recognized. The Tonic Sol-fa Hand Signs may be used for testing.

Doh — hand clenched.

Me — hand open, palm facing downwards.

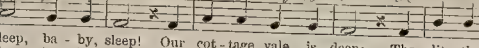
Soh — hand open, palm facing inwards.

- The teacher will sing or play the Key-note (doh).
 - The children will repeat, concentrating on the sound and with eyes closed.
 - The teacher will play or sing m's or d's.
 - The children will show by the hand sign the note given by the teacher.
- N. B. Eyes must be kept closed until the teacher has checked the answers.
- The teacher should play (or sing to laa) simple phrases for the children to imitate.

Sleep, Baby, Sleep

(12)

Sleep, Baby, Sleep



1. Sleep, ba-by, sleep! Our cot-tage vale is deep; The lit-tle lamb is
2. Sleep, ba-by, sleep! I would not, would not weep; The lit-tle lamb he
3. Sleep, ba-by, sleep! Near where the wood-bines creep; Be al-ways like the
4. Sleep, ba-by, sleep! Thy rest shall an-gels keep; While on the grass the

on the green With snow-y fleece, so soft and clean, Sleep, ba-by, sleep!
nev-er cries, And bright and hap-py are his eyes, Sleep, ba-by, sleep!
lamb so mild, A sweet and kind and gen-tle child, Sleep, ba-by, sleep!
lamb shall feed, And nev-er suf-fer want or need, Sleep, ba-by, sleep!

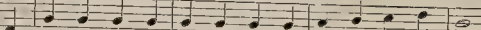
Three Children Sliding

(13)

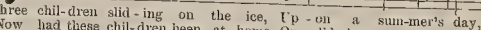
Old Nursery Rhyme

Adapted

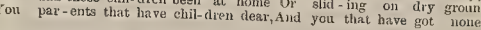
Adapted



1. Three chil-dren slid-ing on the ice, I p-on a sun-mer's day, It
2. Now had these chil-dren been at home Or slid-ing on dry ground, Ten
3. You par-ents that have chil-dren dear, And you that have got none, If



so fell out, they all fell in, The rest they ran a-way.
thou-sand pounds to one pen-n-y, They had not then been drowned.



you would have them safe a-broad, Play keep them safe at home.

SECTION II

Breathing Exercises

Breathe out (first through mouth, then through nose) as the teacher slowly closes the hand.

Voice Exercise

To be sung softly and sweetly, using the vowel o. The lips must be less protruded than for oo, and the teeth should be the thumb's breadth apart.

mo mo
no no
lo le

Exercises for Sight-Reading

Preliminary Work. The teacher will review the notes of the Soh Chord on the Tonic Sol-fa Modulator mixing leaps with step-wise movement. Duple time (two beats in a bar) should be used, and Cadences (places of rest) should be introduced. A hymn-tune forms an excellent model for such exercises. Similar work should be taken on the blank staff, with the doh in various positions.

Key Signatures (b, #, etc.) are explained later. At present, take no notice of them.

- A Review.** a. Clap the first eight bars marking well the strong accent, monotoning softly to time names. Be careful to hold the half notes the full *taa-aa*.
 b. Clap the last eight bars in a similar way with eyes closed.
 c. Sing twice to syllables and then to *laa*.

(14)



A Phrase Mark is a curved line indicating a rhythmical grouping of notes. When the following exercise has been sung to syllables and *laa*, the class will divide into three sections and each section sing a phrase, the whole class singing the fourth phrase.

(15)

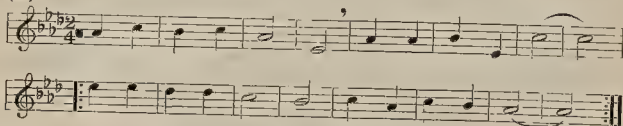


A Tie is a curved line joining two notes of the same pitch. It indicates that the first of the two notes is to be sustained or continued for the value of both notes.

Dots before and after double bars indicate repetition and form one of the "repeat signs."

Write in your music dictation book the passage to be repeated showing the repeat marks and the tie.

(16)

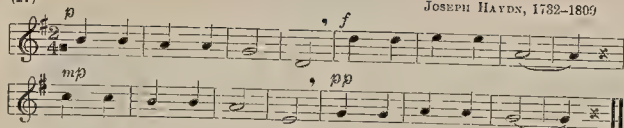


Quarter Rest and Marks of Expression

- a. Monotone (17) softly to time-names. Be silent on the last beat of bars 8 and 16. This silence is due to the *Quarter Rest*. Study this sign and always remember to observe it.
 b. Clap the exercise and *think* (not sing) the time-names.
 c. Sing to syllables and *laa*.
 d. The class will divide into two sections. Section one will sing the first phrase softly (*piano* or *p*). Section two will sing the second phrase loudly (*forte* or *f*) but not harshly. Section one will sing the third phrase moderately softly (*mp*), and all will sing the last phrase very softly (*pianissimo* or *pp*). Care must be taken to blend the voices smoothly when the two sections sing together.

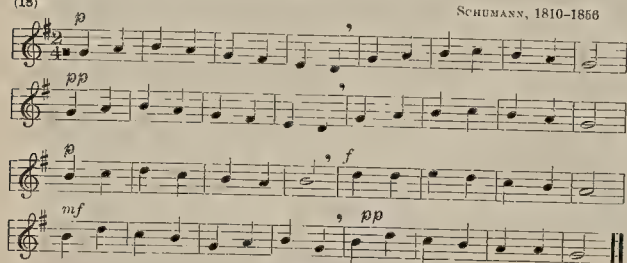
(17)

JOSEPH HAYDN, 1732-1809



(18)

SCHUMANN, 1810-1856



Ear-Training

1. The hand-signs for *Te* and *Ray* must now be learned.

Te — the hand clenched, the forefinger pointing upwards, the palm of the hand towards the body.

Ray — the hand open, pointing upwards, the back of the hand towards the body.

The notes of the *Doh* and *Soh* Chords must be recognized, the testing being done as before, viz., by means of the hand-signs and with closed eyes.

2. Imitation phrases (to *laa*) to be continued.

Rhythmic Work (Combined with Music Appreciation)

Have played "Soldiers' March" by Schumann (101).

Suggested Methods for Dramatization

1. March very stiffly and precisely (the arms close to the sides and the hands spread out) like wooden soldiers. The knees to be well raised.

- a. March to bars 1-4.

- b. Stand still and clap softly to bars 5-8 (this will give the effect of forte and piano).

- c. Repeat the eight bars.

- d. March to bars 9 and 10.

- e. Clap to bars 11 and 12.

- f. Repeat (d) and (e) to bars 13-16.

- g. March to bars 17-20.

- h. March and clap to bars 21-24 (spring and jump on the last two notes).

3. Work out a dramatization in a similar way.

Rhythmic Drill. To emphasize the step and bend of the half note. The teacher will play (or a section of the class can sing) the descending and ascending scale—slowly and in duple time, marking well the strong accent. Two beats will be given to each syllable, and the first beat may be clapped.

Evening Hymn

W. M. S.

Slowly and very tenderly

An Old Welsh Lullaby

Said to date from the time of the Druids

1. Through the gold sinks the sun, Play is past, work is done;
 2. Sun - light fades, shad - ows fall, Shun - ber sweet woos us all;
 3. Ere we rest let us say Thanks for each hap - py day;

Twi - light comes, day - light wanes, Mur - murs cease, si - lence reigns.
 Twink - ling stars dot the sky, Moon - light gleams from on high.
 Ere we sleep let us raise To our God hymns of praise.

Daisies and Dew-drops

W. M. S.

H. J. GAUNTLETT, 1805-1876

1. Ro - sy tipp'd and gold - en heart - ed, Bright - ey'd dai - sies dot the lawn;
 2. All day long they gleam with beau - ty Till the eve - ning shad - ows fall,
 3. Then some ti - ny spark - ling crys - tals - Cool - ing drops of pear - ly dew -

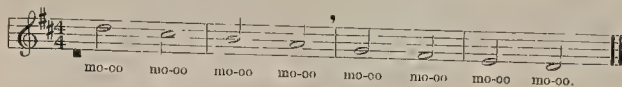
All the tight shut buds have part - ed At the ear - liest glint of dawn.
 Tho' they're grow - ing ver - y thirst - y, Tir - ed lit - tle dais - ies all.
 Kiss the wea - ry droop - ing pet - als, Wake them up to life a - new.

SECTION III

15

Breathing Exercise

Breathe in while the teacher counts 1, 2, 3, 4; then monotone to numbers 1-8.

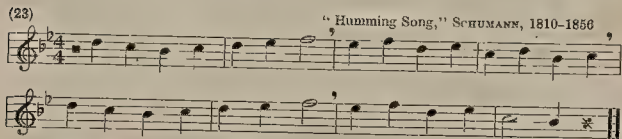
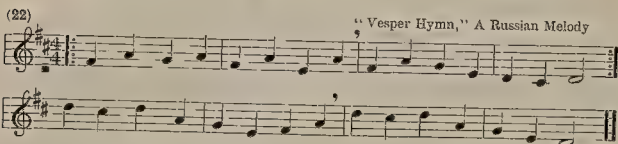
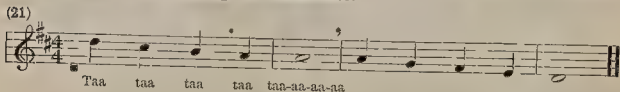


Exercises for Sight-Reading

Preliminary Work. The teacher will review the notes of the Fah Chord (f 1 d') on the Tonic Sol-fa Modulator introducing leaps with stepwise movement. Similar work on the blank staff should be taken.

Four-four Time. $\frac{4}{4}$ Four quarters in each bar or their equivalent.

- Clap one bar of four quarters, marking well the first beat.
- Clap two bars in a similar way monotoning softly to the time-name *taa*.
- Repeat, but clap the first note only in the second bar and hold for three additional beats, monotoning *taa-aa-aa-aa*. The bar that is held contains the *Whole Note* \bigcirc which is worth four beats.
- Monotone to time names and also sing to syllables (21) (the teacher will beat time *Down, Left, Right, Up*; the children will tap the palm of the left hand as previously directed).
- Step the exercise. For the present, walk one step and hold for three beats when stepping the whole note.



A Dot placed after a note makes it half as long again.

A half note half note symbol is equal to two quarters or beats.

A dotted half note $\text{dotted half note symbol}$ is equal to three quarters or beats.

The time-name is *Taa-aa-aa*.

(24)

Beauty and Music

W. M. S.

French Folk Tune

1. Beau-ty in the for-est, beau-ty in the glade, Beau-ty in the
 2. Mu-sic where the swal-lows twit-ter 'neath the eaves, Mu-sic in the
 sun - light, beau-ty in the shade. Beau-ty in the val - ley,
 rust - ling of the trem - bling leaves. Mu - sic in the riv - er,
 beau-ty on the hill, Ev - 'ry-where we wan - der there is beau-ty still.
 mu - sic in the rill, Ev - 'ry-where we wan - der there is mu - sic still.

(25)

Flower Song

W. M. S.

Folk Tune

1. But - ter - cup, spring - ing up, Un - der - neath the A - pril show'rs,
 2. Lil - y white, shin - ing bright, Stol - en from the fair - y bow'rs,
 3. Mar - i - gold, loved of old, Glean - ing thro' the sun - ny hours,
 4. Best of all, fair and tall, Queen of all the gar - den flow'rs,
 But - ter - cup, spring - ing up Ere the spring-time clos - es.
 Lil - ly white, shin - ing bright, Beau - ty's form dis - clos - es.
 Mar - i - gold, loved of old, For the chil - dren's po - sies.
 Best of all, fair and tall, See the love - ly ro - ses.

Study well the position of the Tonic chord above and below the key-note before attempting to sing the next exercise and be ready for the interval 1, f in bar 6.

(26)

English Folk Tune

Ear-Training

Hand signs for Fah and Lah.

Fah — the hand clenched with the forefinger pointing to the floor.

Lah — the hand drooping.

All notes of the scale to be recognized when sung or played.

Imitation phrases continued.

Mood in Music

Memorize (27), singing it very softly and slowly to laa. (If you find the intervals difficult use the piano.)

Decide the number of phrases you like in each line.

Can you dramatize this exercise with these suggestions?

A little girl finds someone has broken her doll.

A boy discovers a poor little dead bird.

(27)

Sadly

German Folk Melody



SECTION IV

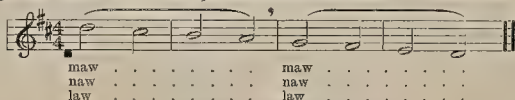
Breathing Exercise

Breathe in while the teacher beats one bar of $\frac{4}{4}$ time.

Monotone to *mo* for two bars.

Voice Exercise

Sing to the vowel *Aw*. The lips more oval than round. The teeth well apart.



Exercises for Sight-Reading

Preliminary Work. All exercises must be preceded by short drill on both modulators (Tonic Sol-fa and staff) introducing the leaps that will occur. Aim at reading the exercise correctly the *first* time. The syllables may be sung *twice* before the exercise is taken to laa, but with *care* and *concentration* once is often sufficient.

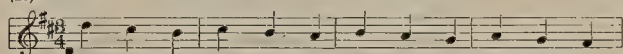
Three-four Time. $\frac{3}{4}$ Three quarters in each bar or their equivalent.

a. Clap four bars of quarters with three quarters in each bar. Mark well the first beat in the bar. The teacher will beat time *Down, Right, Up*.

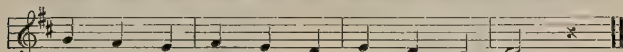
b. Clap (28), monotoning very softly, "strong, weak, weak," to each bar.

c. Sing the exercise to syllables and then to laa.

(28)



Strong, weak, weak, Strong, weak, weak, Strong, weak, weak, Strong, weak, weak.



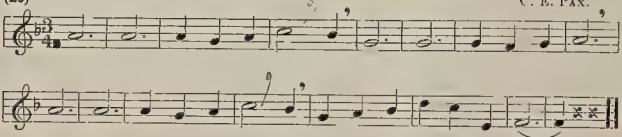
Strong, weak, weak, Strong, weak, weak, Strong, weak, weak, Strong.

Phrase the exercise, smoothing down the strong accent. Notice the effect of phrasing.

(28b)

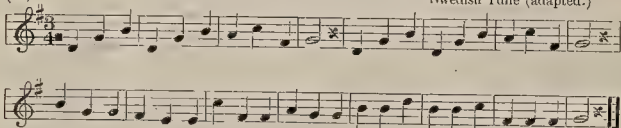


(29)



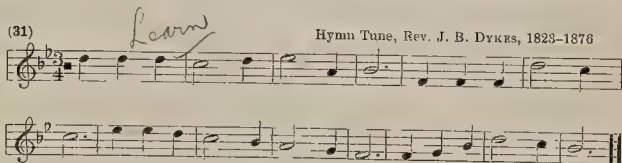
(30)

Swedish Tune (adapted.)



(31)

Hymn Tune, Rev. J. B. DYKES, 1823-1878



Rules for Staff Position



Doh, Me, and Soh are similarly placed; they are either all three on lines, or all three in spaces.

Octaves are differently placed. If a note be in a *space*, its Octave is on the fourth *line* above or below. If a note be on a *line*, its Octave is in the fourth *space* above or below.

The rules for Doh Me and Soh apply also to Ray Fah Lah, and Soh Te! Ray!.

Study the exercises you have sung and prove the above rules. In your music dictation book write the Tonic Chord (d m s d') of the following:



The Eighth Note. The quarter note is divisible into two equal notes called eighth notes  or . When a quarter note represents a beat two eighth notes represent two half-beats, and the time-name is *Taa-tai*.

Introducing Taa-tai.

- Clap two bars of quarters $\frac{4}{4}$ rhythm (the teacher to beat time), monotone softly the time-name taa.
- Repeat the first bar but change the second bar to eighth notes, monotone (and clapping) *taa-tai* (four times).
- Monotone to time-names and clap the exercise below.
- Sing and step the exercise. (Walk the quarters and run the eighth notes — two running steps to a beat.)

(32)



Ear-Training

Hum the following: d r; d m; d f; d s; d l; d t; d d'.

Rhythmic Work

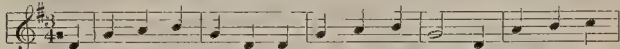
- The class will divide into two sections.
- Use (30) and to the rhythm pick imaginary flowers (stoop to pick on the first beat of each bar).
- Beginning at Bar 9, playfully throw the flowers at the children not in your section.

(33)

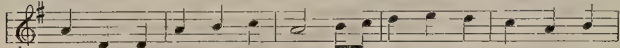
Good-night, Little People

THOMAS HOOD, 1798-1845

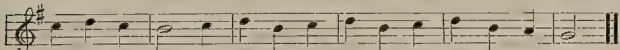
F. T. C. W.



- The eve-ning is com-ing, the sun sinks to rest, The rooks are all
- The flow'rs all are clos-ing, the dai-sy's a-sleep, The prim-rose is
- The but-ter-fly drow-sy has fold-ed its wings, The bees are re-
- 4 Good-night, lit-tle peo-ple, good-night and good-night, Sweet dreams to your



fly-ing straight home to their nest; "Caw, caw," says the rook as he
bur-ied in slum-ber so deep; And shut for the night is the
turn-ing, no more the bird sings; Their la-bor is o-ver, their
eye-lids till dawn-ing of light. The eve-ning has come, there's no



flies o-ver-head, "It's time lit-tle peo-ple were go-ing to bed."
pin-per-nel red, "It's time lit-tle peo-ple were go-ing to bed."
nest-lings are fed, "It's time lit-tle peo-ple were go-ing to bed."
more to be said, "It's time lit-tle peo-ple were go-ing to bed."

Charming Little Lily

1. Charm-ing lit-tle li-ly, Spark-ling in the dew,
 2. Col-ors like the morn-ing Form thy charm-ing dress;
 3. Pur-est lit-tle flow-er, Clear as morn-ing's light;
 4. Charm-ing lit-tle li-ly, Spark-ling in the dew,

Who's ca-ressed more free-ly, Love-ly flow'r, than you?
 Who in bright a-dorn-ing Can thy hues sur-pass?
 Far from e-vil's pow-er, Ev-er pure and bright.
 Who's ca-ressed more free-ly, Love-ly flow'r, than you?

SECTION V

Voice-Training

Breathing exercises and voice exercises will now be considered together. Always take sufficient breath (with a little to spare) to sing a whole phrase. The following exercise must be taken as one phrase.

mo
 no
 lo

Exercises for Sight-Reading

Preliminary Work. The practice on the Tonic Sol-fa Modulator and blank staff must include beats and half-beats as well as the difficult leaps in the exercises that are to follow: e.g.

m.f s | m.f s m.f s | r —
 m.f s | l.t d' t.d' r.l.m' d' —

N.B. For the present, the eighth notes should only be taken in stepwise succession and by *easy* leaps.

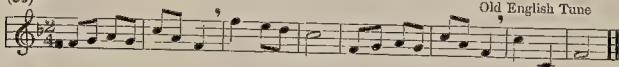
- Clap the first line of (10).
- Change the quarter notes to eighth notes in bars 1, 3, 5, and 7—see below.
(A half note in bar 8.)
- Clap, then clap and sing to laa.
- Repeat, but sing and *beat time*. (One tap only for two eighth notes.)
- Step the exercise. (Run run, run run, walk, walk, etc.)
Remember strong and weak accent.

etc. etc. etc.

Write in your music dictation book as many varied rhythms as you can: e.g.

A Review. Clap the rhythm and monotone to time-names before attempting to sing. (In the grouping of two eighth notes try to let the feeling of *one beat* dominate the knowledge of the two notes. In ordinary reading we realize the word without thinking very much about the letters, although we know the letters are there. In the same way, we read our music. The group must be looked upon as a *beat* consisting of two notes, not so much as *two notes* making a beat.

(35)



(36)



When two (or more) eighths are joined together, they must be sung to the same syllable (of the words). When sung to different syllables, each eighth has its own "hook."

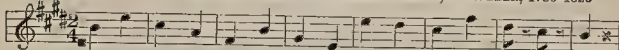
(37)

The Grandfather Clock

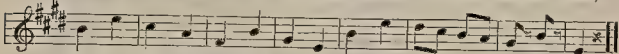
W. M. S.

(Note the *Eighth Rests* in bars 7 and 15)

WENER, 1786-1826



1. See the old clock in the cor-ner, Hear him strike and hear him click,
2. Day by day with-out a mur-mur, Nev-er eith-er slow or quick,
3. When I'm play-ing, when I'm work-ing, Wheth-er I am well or sick,



Nev-er late and nev-er ear-ly, Hum-ming ev-er tick tack tick.
Sound his clear tones firm and firm-er, Call-ing ev-er tick tack tick.
Still he cheers me with his mu-sic, Sing-ing ev-er tick tack tick.

(38)

Hot Cross Buns



Hot Cross Buns, Hot Cross Buns, One a pen-ny, two a pen-ny, Hot Cross Buns!

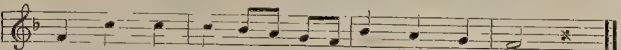
(39)

Tune from a melody by T. H. BAYLY, 1797-1839



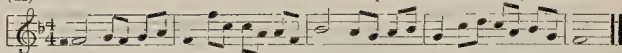
(40)

"Lavender's Blue," Old English



(41)

Adapted from BERTHOVEN, 1770-1827



(42)

Song of the Watchman

Old English Tune



Ear-Training

1. Recognition of the notes of the scale to be continued.
2. Imitation phrases to include beats and half-beats.

Rhythmic Work

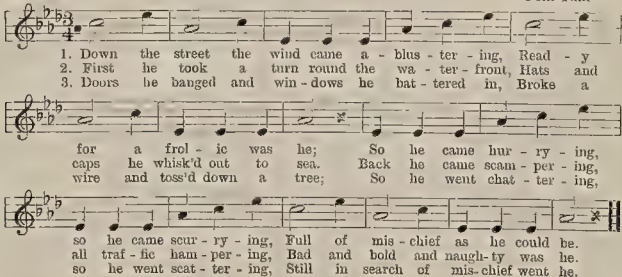
Step Nos. (35), (36), (38), (39).

(43)

The Wind

W. M. S.

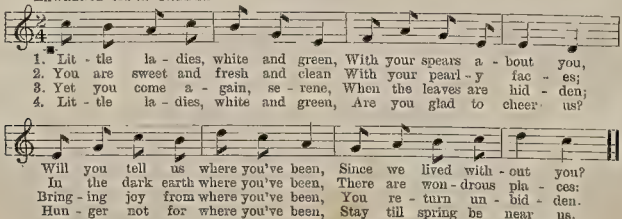
Folk Tune



(44)

Snowdrops

LAWRENCE ALMA TADEMA



SECTION VI

Voice-Training

23

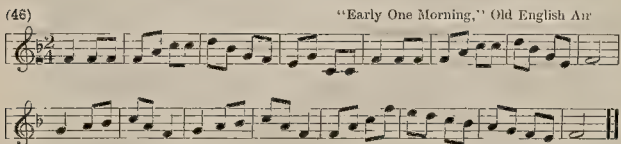


Exercises for Sight-Reading

Preliminary Remarks. Practice on the two modulators will now include eighth notes with more difficult leaps.

- Clap the exercises, monotoning softly to the time-names.
- Clap, monotoning to laa.
- Sing to the syllables, beating time.
- Sing to laa.

The above steps should be followed *generally* but not strictly. There must be variety in every lesson to retain the interest of the pupils. Exercises may be stepped, not clapped. Individual children may be asked to sing. The time-names may sometimes be omitted. Occasionally, and as a very great favor, the children may be allowed to omit the syllables. This always arouses interest and enthusiasm and gives an opportunity to the brighter children of the class.



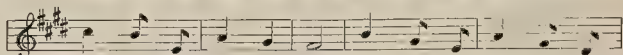
The Moon

W. M. S.

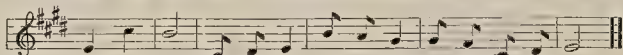
Russian Folk Tune

Slowly

1. When sleep - y chil - dren have said Good - night, Slipp'd off to
 2. While all the mur - murs of earth are hush'd, Ere east - ern



dream - land till morn - ing light, O - ver the tree - tops comes
 skies with the dawn are flush'd, Thro' night's calm mead - ows with



sail - ing soon Peace - ful - ly, si - lent - ly, queen of night, the moon.
 stars be - strewn, Sil - ver - y, ra - di - ant, glides the love - ly moon.

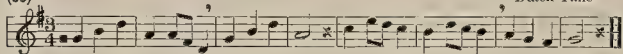
(49) (Instead of $\frac{4}{4}$ the letter C (Common) is often used for this time.)

Old English Tune



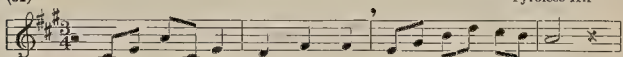
(50)

Dutch Tune



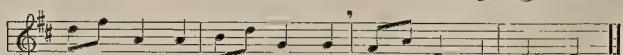
(51)

Tyroless Air



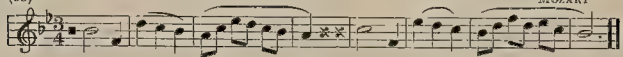
(52)

MOZART, 1756-1791



(53)

MOZART



Ear-Training

1. Recognition of the scale to be continued.
2. Imitation phrases continued.
3. Time Ear-Tests introduced, to be conducted as follows:

The children will close their eyes. The teacher will count 1, 2, 3, 4 ($\frac{4}{4}$ time is preferable to use), and clap or tap a rhythm; e.g., taa, taa, taa-tai, taa. The children will give the time-names and write on the blackboard thus:



Other rhythms can be taken and written on the blackboard: e.g.,



For variety, a *well-known* tune can be tapped and the children asked to *hum* it, as soon as they recognize it.

Rhythmic Work (Combined with Music Appreciation)

Have played "The Song of the Reapers," by Schumann (102).

Memorize the air for dramatization.

Step (52) and (53) (the two quarter rests in bar 4 of (53) will need care). For the present, the dotted half note can be stepped (one beat) and held for two beats.

(54)

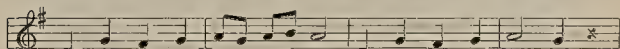
Spring Song

W. M. S.

English Folk Tune



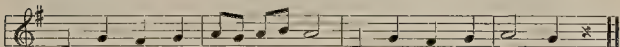
1. Soft - ly through the wood - land glade Ti - ny 'bells are ring - ing;
2. Deep in ev - 'ry wood - land glade Hap - py birds are sing - ing;



Gen - tly to the list - 'ning air Faint - est ech - oes fling - ing.
Un - der - neath the leaf - y trees Joy - ous - ly they're wing - ing.



Spring once more sheds her store Free - ly . o'er the . moss - y . floor.
See them go to and fro Mak - ing . mu - sic . soft and . low.



Hear in ev - 'ry wood - land glade Blue-bells sweet - ly ring - ing.
Hear in ev - 'ry wood - land glade Spring's glad her - alds sing - ing.

(55)

Come Dance with Me

F. T. C. W.

1. Come dance with me, O - ver the lea, Mak - ing the
2. Winds gen - tly blow; Brooks as they flow, Min - gle their
woods ring With mirth and with glee. Vio - lets so sweet
mu - sic While on - ward we go. Blue skies a - bove,
Smile at our feet; Spring, hap - py Spring-time Now glad - ly we greet.
Soft coos the dove; All na - ture's sing - ing Of joy and of love.

SECTION VII

Voice-Training

Before singing the High Doh (doh') in bar two of the following exercise, get a mental conception of the sound. *Lift* the voice and so avoid a "scoop," or upward curve. Can you imagine a parcel being lifted and *placed* (not thrown) on a high shelf? Notice the mark of expression over the last note.

mo
no
lo

Exercises for Sight-Reading

Preliminary Work. Examine your pocket modulator (see foot-note on first page). Between *soh* and *fah* on the right hand side is the syllable "*fe*." In the first right hand column, you will see that *doh* is opposite *soh*, and *te* is opposite *fe*. Write the following portion of your modulator in your music dictation book.

Soh d
fe t,
Fah

Sing d t. Sing the same sounds but use the syllables *soh fe*.

Practise the following phrases:

1. d m s fe s;
2. m l s fe s;
3. s fe s f m;
4. s f m fe s;

Most of the melodies up to the present have begun on the strong accent. Such rhythmic patterns are given the name *Primary Form*. The *Secondary Form* in which the majority of melodies are written is that beginning with any other than the strong accent.

No. (56) begins on the fourth beat. The breathing marks do not come at the end of a bar. The first note must be sung softly, being the weak accent. Count 1, 2, 3 or be silent for three beats before commencing to sing. Memorize this tune and learn to point it on the blank staff with the doh in various positions. This will help you to cultivate musical memory and enable you to read your music quickly.

(56)

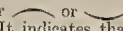
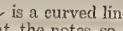
Hymn Tune, "Tallis' Canon"



(57)

BEETHOVEN, 1770-1827



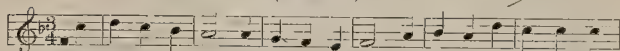
A Slur  or  is a curved line joining two or more notes of *different* pitch. It indicates that the notes so joined are to be sung to one syllable. See (20).

(58)

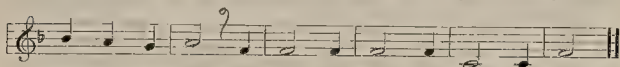
Good-night to You All.

(A ROUND)

Round



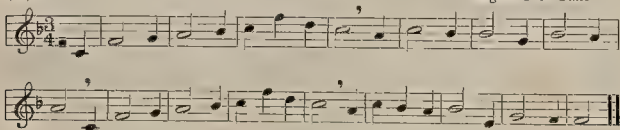
Good-night to you all and sweet be your sleep; May an-gels a-round you their



sweet vi-gils keep. Good-night, good-night, good-night, good-night.

(59)

English Folk Tune



The Cuckoo

W. M. S.

MENDELSSOHN, 1800-1847

1. A-cross the hills Sweet mu-sic thrills And stirs me-lo-dious ech-oes; Now
 2. Is it a bird That I have heard Which wakes the lin-g'ring ech-oes? Or
 3. Spir-it of spring, 'Tis you that sing A-mong the quiv-ering ech-oes, To

far, now near, But ev-er clear—Cuck-oo, Cuck-oo!
 but a voice To bid re-joice?—Cuck-oo, Cuck-oo!
 tell of joy With-out al-loy—Cuck-oo, Cuck-oo!

Ear-Training

1. Introduce two notes in succession. In testing, the children will use the right hand for the first note and the left hand for the second.
2. Imitation phrases should include *fe*: e.g., *m s l fe s*; *d' fe s f m*.
3. Time Ear-tests to be continued.

Rhythmic Work (Combined with Music Appreciation)

Dramatization of "Song of the Reapers" (102).

- a. Cut the corn (eight bars).
- b. Tie into bundles (eight bars).
- c. Throw into the cart (four bars).
- d. Run to another part of the field, or skip any step on the spot (eight bars).
- e. Cut again (four bars).
- f. Tie the bundles (four bars).
- g. Throw into the cart (four bars).
- h. Run and put away the scythe (two bars).
- i. Recline in the hay-field (two bars).

Moon so Round and Yellow

MATTHIAS BARR

1. Moon so round and yel-low, Look-ing from on high, How I love to
 2. Where you go at morn-ing, When the night is past, And the sun comes

see you Shin-ing in the sky. Oft and oft I won-der,
 peep-ing O'er the hills at last; Some-time I will watch you

When I see you there, How they get to light you Hang-ing in the air.
 Sly-ly o-ver-head, When you think I'm sleep-ing Snug-ly in my bed.

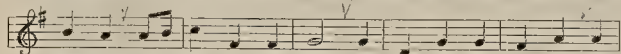
May I Go Too?

W. M. S.

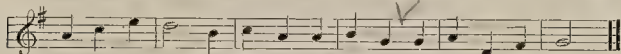
German Air



1. "Which way are you walk-ing? Now tell me, pray do, My gold-en-hair'd
2. "I'll say-ry your bas-ket And buy rib-bons blue, And flow'rs for your



maid-en, And may I go too?" "I'm go-ing to mar-ket With
bon-net If I, may go too." "If you'll buy a po-sy And



eggs all laid new, And if you will help-me, Why you may go too."
bright rib-bons blue, Then you may go with me An-oth-er day too."

SECTION VIII

Voice-Training



Exercises for Sight-Reading

Preliminary Work. Examine your pocket modulator. Between lah and te, on the left is the syllable ta (pronounced "taw"). In the first left hand column s is opposite doh', f is opposite ta, and m is opposite lah. Write this portion of the modulator in your music dictation book.

s — doh'
te
f — ta
m — lah

Sing s f m; then d' ta l to the same sounds. This interval is a difficult one to remember and will need much practice, but it is a very useful one to know. Practise the phrases: s d' d' ta l; m l l ta l.

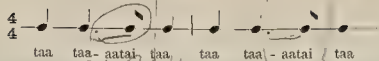
A Dotted Quarter ♩. is equal to the value of a quarter and an eighth. In $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ Time, it would be a "beat and a half." If followed by an eighth note ♩. , the two notes would be worth "two beats."

The time-name for ♩. is *Taa-aatai*.

Compare ♩. and ♩.
taa taa-tai taa-aatai

There must be no break of sound between taa and aatai.

a. Clap the following, monotoning to the time-names (notice that the dotted quarter is worth three times the eighth note so that the clap for that note will be much longer than for the eighth).



- b. Step the exercise (make a slight bend of the knees for the continuation, followed by a quick step — the running step — for the eighth note).
 c. Work other exercises in a similar way.
 d. Write in your music dictation book exercises (consisting of two or four bars) of the various rhythms you have studied in this book. See that you can clap, step, and monotone them correctly.

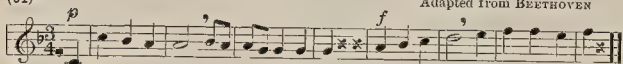
(63)

J. HAYDN, 1732-1809



(64)

Adapted from BEETHOVEN



(65)

"Kelvin Grove," Scottish Air

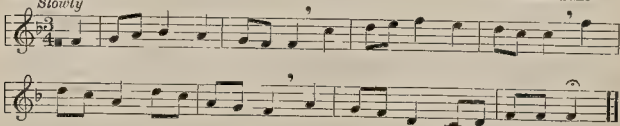


The Hold or Pause \smile \frown is a dot under or over a small curved line and indicates that the note or rest over or under which it is placed, is to be held longer than usual.

(66)

Slowly

Old Irish Tune



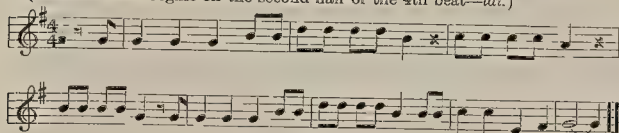
(67)

"Afton Water," Scottish Air




(68)

An English Game

(The first note begins on the second half of the 4th beat—*lai*.)

Ear-Training

1. After recognizing an ear test write it on the blackboard on the blank staff (the *doh* to be located by the teacher). To save time in writing, use the abbreviated sign  for the quarter note. The down stroke must be quite straight, and the short line must have the correct slant. If more than one note is given, it is a good plan to put in the short slanting lines first, followed by the straight strokes.

2. Imitation phrases to be continued.

3. Time Ear-Tests should include the new rhythmic figure (*taa-aatai*).

Rhythmic Work (Combined with Music Appreciation)

Review the musical selections of Schumann.

Theory

Write neatly in your music dictation book the Terms of Notation (note values, rests, etc.) which you have studied in this book. Group them in their proper settings and make a complete Glossary.

(69)

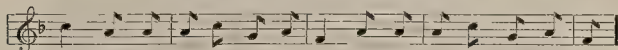
The Ships

W. M. S.

French Folk Tune



1. Far a - cross the sun - ny bay Ships go sail - ing ev - 'ry
2. Where do all the big ships go? I should dear - ly love to
3. Some fine day when I am big I will buy a gal - lant



day; Ships of ev - 'ry size and shape Sail a - way be - yond the cape.
know. To what lands be - yond the sea, O'er the o - cean wild and free?
brig, And sail on un - til I know Just where all those fine ships go.

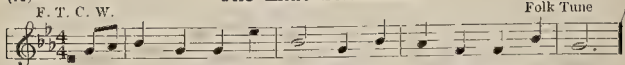


Tra la la la la la la la, Tra la la la la la la la.

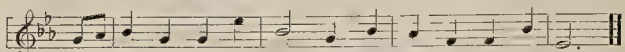
The Little Streamlet

F. T. C. W.

Folk Tune



1. O pre - ty lit - tle stream - let, Pray tell me where you go?
 2. You chat - ter, chat - ter gai - ly While rip - pling on your way;
 3. Through meadows bright and cheer - y You wend your wind - ing way;

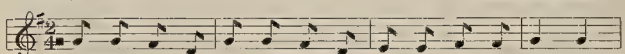


I won - der, oh I won - der Whence all your wa - ters flow.
 You seem so glad and hap - py Through all the live - long day.
 I won - der where you're hast - ing, O tell me, tell me, pray.

Underneath the Shady Trees

W. M. S.

Polish Folk Tune



1. Un - der - neath the sha - dy trees there's mu - sic, songs and danc - ing,
 2. In the mead - ow by the stream the folks are gai - ly danc - ing,



Through the leaf - y boughs a - bove the sun - ny beams are glanc - ing.
 In and out and round a - bout so proud - ly they go pranc - ing,



So will you my part - ner be? Will you come and dance with me?
 So you must my part - ner be, Sing and laugh and dance with me.



Swift - ly glanc - ing, light - ly danc - ing, Thus we live in Po - land.
 Mu - sic ring - ing, gai - ly sing - ing, Thus we live in Po - land.

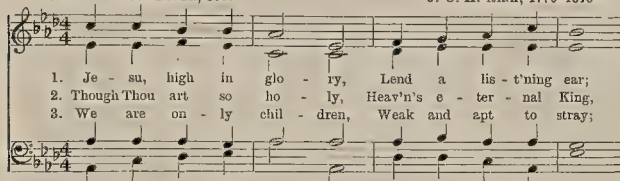
SUPPLEMENTARY SONGS, AND MUSIC FOR DRAMATIZATION

(72)

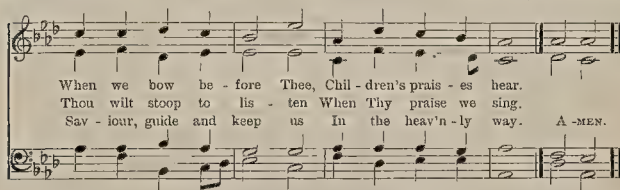
Jesu, High in Glory

HARRIET B. MCKEEVER, 1857

J. C. H. RINK, 1770-1846



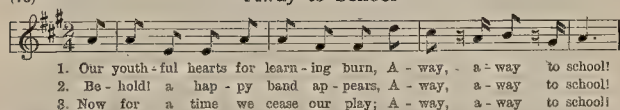
1. Je - su, high in glo - ry, Lend a lis - t'ning ear;
2. Though Thou art so ho - ly, Heav'n's e - ter - nal King,
3. We are on - ly chil - dren, Weak and apt to stray;



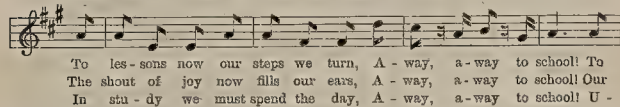
When we bow be - fore Thee, Chil - dren's prais - es hear.
Thou wilt stoop to lis - ten When Thy praise we sing.
Sav - iour, guide and keep us In the heav'n - ly way. A - MEN.

(73)

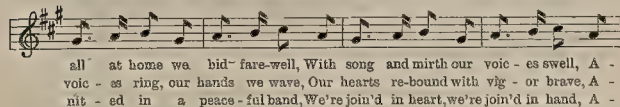
Away to School



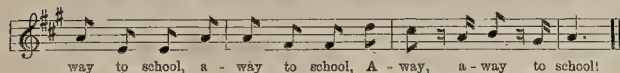
1. Our youth - ful hearts for learn - ing burn, A - way, a - way to school!
2. Be - hold! a hap - py band ap - pears, A - way, a - way to school!
3. Now for a time we cease our play; A - way, a - way to school!



To les - sons now our steps we turn, A - way, a - way to school! To
The shout of joy now fills our ears, A - way, a - way to school! Our
In stu - dy we must spend the day, A - way, a - way to school! U -



all at home wa bid - fare - well, With song and mirth our voic - es swell, A -
voic - as ring, our hands we wave, Our hearts re - bound with vig - or brave, A -
nit - ed in a peace - ful band, We're join'd in heart, we're join'd in hand, A -



way to school, a - way to school, A - way, a - way to school!

Good-night

From Lord Houghton

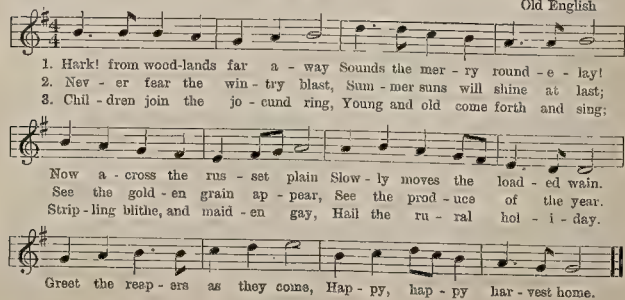
J. D. MACEY



1. A fair lit-tle girl sat un-der a tree, Sew-ing as
 2. A num-ber of crows came o-ver her head, Cry-ing, "Caw,
 3. The hor-ses neighed, the ox-en lowed; The sheep's "bleat,
 long as her eyes could see; Then smoothed out her work and
 caw!" on their way to bed; She said, as she watched their
 bleat!" came o'er the road, All seem-ing to say with
 fold-ed it right, And said, "Dear work, good-night, good-night."
 cu-ri-ous flight, "O lit-tle blacks things, good-night, good-night."
 qui-et de-light, "Good-night, dear child, good-night, good-night."

Harvest Home

Old English



1. Hark! from wood-lands far a-way Sounds the mer-ry round-e-lay!
 2. Nev-er fear the win-try blast, Sum-mer suns will shine at last;
 3. Chil-dren join the jo-cund ring, Young and old come forth and sing;
 Now a-cross the rus-set plain Slow-ly moves the load-ed wain.
 See the gold-en grain ap-pear, See the prod-ucts of the year.
 Strip-ping blithe, and maid-en gay, Hail the ru-ral hol-i-day.
 Greet the reap-ers as they come, Hap-py, hap-py har-vest home.

(76)

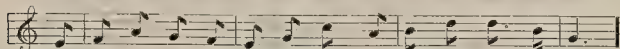
Deeds of Kindness

Unknown

F. T. C. W.



1. Sup - pose the lit - tle cow - slip Should hang its gold - en cup,
2. Sup - pose the glis - t'ning dew - drop Up - on the grass should say,
3. How man - y deeds of kind - ness A lit - tle child can do,



And say "I'm such a lit - tle flow'r, I'd bet - ter not grow up!"
 "What can a lit - tle dew-drop do? I'd bet - ter roll a - way!"
 Al - tho' it has but lit - tle strength And lit - tle wis - dom too!



How many a wea - ry trav - 'ler Would miss its fra - grant smell,
 The blade on which it rest - ed, Be - fore the day was done,
 It wants a lov - ing spir - it Much more than strength, to prove



How many a lit - tle child would grieve To lose it from the dell!
 With - out a drop to moist - en it, Would with - er in the sun.
 How man - y things a child can do For oth - ers by its love.

(77)

The Threshers

WINIFRED M. STEVENS

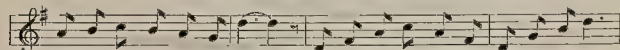
Old German



1. Now that the grain is all gold - en and bright, Har - vest - ing
2. Soon will the farm - er be count - ing his gain, View - ing his



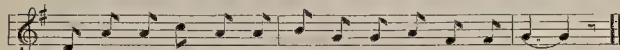
time has be - gun, . Ev - 'ry one work - ing from morn - ing till night,
 gen - er - ous stacks, Rest - ing a - while af - ter toil - ing a - main,



Till all the thresh - ing is done. . Hark! how the flails sing their rhyth - mic re - frain,
 When all his wheat is in sacks. Till then the flails sing their rhyth - mic re - frain,



Beat - ing and beat - ing and beat - ing a - gain: Click, clack, clack, clack, clack, clack,
 Beat - ing and beat - ing and beat - ing a - gain: Click, clack, clack, clack, clack, clack,



click, clack, clack, click, clack, clack, This is the song of the grain.
 click, clack, clack, click, clack, clack, Hark to them thresh - ing the grain.

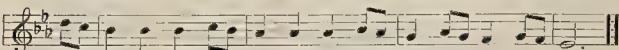
Autumn

L. FENNELL

Folk Tune



1. The leaves are fad - ing slow - ly, To rus - set brown and gold;
 2. The mist - be - span - gled cob - webs Scarce move - so still the air;
 3. Hark! hark! I hear a moan - ing, The wind be - gins to blow;

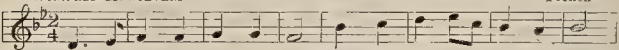


The sky once gay looks dull and gray, Bright sun - mer's grow - ing old.
 While all a - round, with qui - et sound, Leaves flut - ter ev - 'ry - where.
 Soon moor and lea and hill we'll see All wrapp'd in win - ter snow.

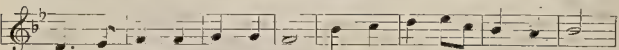
The Robin

WINIFRED M. STEVENS

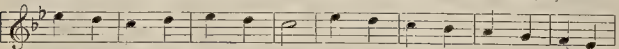
French



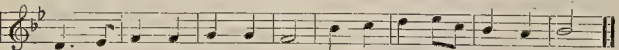
1. Pret - ty lit - tle rob - in red, While I have my dai - ly bread,
 2. Pret - ty lit - tle rob - in red, When you've had your dai - ly bread,



Al - ways there'll be crumbs for you, And a joy - ful wel - come too.
 You shall sing your cheer - y song, Sing it bold - ly, loud and long.



Come and see what you can spy With that ti - ny twink - ling eye;
 I shall know that what you say Is the same thing ev - 'ry day,

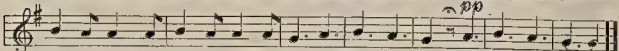


None shall harm you while you peep, I for you good watch will keep.
 Al - ways with that heart - y peal, "Thank you for my dain - ty meal."

Bugle Song



1. How sweet the sound When woods a - round Have heard the peal - ing horn; From
 2. Each heart beats high And gleams each eye At ev - 'ry wel - come tone; Like
 3. How bright the trees, How fresh the breeze, How gold - en bright the day; The
 4. Oh, sweet the sound, When woods a - round Have heard the peal - ing horn; From



bush and brake The ech - oes wake, And hail the wel - come morn, the wel - come morn.
 mist that flies From morning skies, All sor - row now is gone, is gone, is gone.
 spark - ling rill Goes murm'ring still, Thro' wood - lands far a - way, a - way, a - way.
 bush and brake The ech - oes wake, And hail the wel - come morn, the wel - come morn.

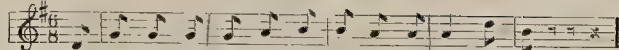
ta te ti ta te ti

(81)

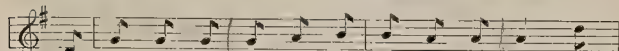
The Mill

Adapted from DANA SHINDLER

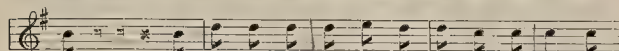
German



1. The mill by the riv - u - let mer - ri - ly sounds, clip clap!
2. The wheel quick - ly turns and then round goes the stone, clip clap!
3. And when the rich har - vest is safe - ly brought in, clip clap!



By day and by night goes the mil - ler his rounds, Clip
And grinds up the wheat which the far - mer has sown, Clip
The sounds of the mill - wheel a - gain will be - gin, Clip



clap! He grinds up the grain to make food for us all, With
clap! The ba - ker then bakes us fine bis - cuits and cakes, Hur -
clap! Then thanks to the Giv - er of all that is good, Who



plen - ty of this we grow star - dy and tall, Clip clap, clip clap, clip clap. .
rah for the bak - er, such good things he makes! Clip clap, clip clap, clip clap. .
dai - ly sup - plies us with plen - ti - ful food. Clip clap, clip clap, clip clap. .

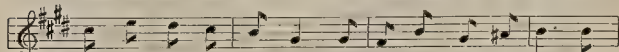
(82)

October's Party

GEORGE COOPER, 1840-



1. Oc - to - ber gave a par - ty; The leaves by hun - dreds came - The
2. The Chest - nuts came in yel - low, The Oaks in crim - son dress'd; The
3. Then, in the rus - tic hol - low, At hide - and - seek they play'd; The



chest - nuts, oaks, and ma - ples, And leaves of ev - 'ry name. The
love - ly Miss - es Ma - ple In scar - let look'd their best; All
par - ty closed at sun - down, And ev - 'ry - bod - y stayed. Pro -



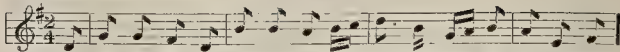
sun - shine spread a car - pet, And ev - 'ry - thing was
bal - anced to their part - ners, And gai - ly flut - tered
fes - sor Wind play'd loud - er, They flew a - long the



grand, Miss Weath - er led the danc - ing, Pro - fes - sor Wind the band.
by; The sight was like a rain - bow New fall - en from the sky.
ground; And then the par - ty end - ed In jol - ly "hands a - round."

Queen Mab

THOMAS HOOD, 1798-1845




1. A lit - tle fair - y comes at night, Her eyes are blue, her hair is brown;
 2. She has a lit - tle sil - ver wand, And when a good child goes to bed,
 3. And then it dreams of pleas - ant things, Of foun - tains fill'd with fair - y fish,

With sil - ver spots up - on her wings, And from the moon she flut - ters down.
 This lit - tle wand she gen - tly waves And makes a cir - cle round its head.
 And trees that bear de - li - cious fruit, And bow their branch - es at a wish.

Jack Frost

GABRIEL SETOUN

F. T. C. W.



1. The door was shut as doors should be, Be - fore you went to bed last night;
 2. He must have wait - ed till you slept, And not a sin - gle word he spoke,
 3. And now you can - not see the trees Nor fields that stretch be - yond the lane,
 4. For creep - ing soft - ly un - der - neath The door when all the lights are out,
 5. He paints them on the win - dow - pane In fat - ry lines with fro - zen steam;

Yet Jack Frost has got in you see And left your win - dow sil - ver white.
 But pen - cill'd o'er the panes and crept A - way a - gain be - fore you woke.
 But there are fair - er things than these His fin - gers traced on ev - 'ry pane.
 Jack Frost takes ev - 'ry breath you breathe And knows the things you think a - bout.
 And when you wake, you see a - gain The love - ly things you saw in dream.

I Do! Don't You?

ISABEL ECCLESTONE MACKEY



1. "Sum - mer" said the hum - ming Bee, "Sum - mer is the time for me!
 2. Said the dain - ty Prim - rose sweet: "Sum - mer is the time of heat.
 3. Said the Ap - ple: "Not at all, There's no sea - son like the Fall!
 4. Said the Hol - ly: "It is clear Of all sea - sons of the year

Rich - est fields of lus - cious clo - ver, Hon - ey - cups all brimming o - ver,
 In the Spring when birds are call - ing And the crys - tal rain is fall - ing
 Gold - en skies thro' soft mist glow - ing, Where the gold - en - rod is grow - ing,
 Win - ter is the best and dear - est, Winds are still - est, skies are clear - est -

Not a cloud the long day through! I like Sum - mer best - don't you?"
 All the world is cool and new! I like Spring - time best - don't you?"
 Reap - ing done and har - vest through - I like Au - tumn best - don't you?"
 Snow - balls, sleigh - rides, Christ - mas, whew! I like Win - ter best - don't you?"

Words from "The Shining Ship." Used by kind permission of the author, and the publishers,
 MCCLELLAND & STEWART, LTD.

(86)

The Wassail Song

39

Old English

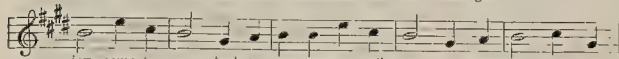
Old English



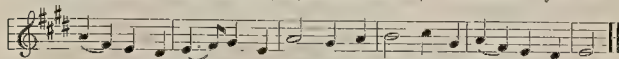
1. Here we come a - was - sail - ing A - mong the leaves so green.
 2. We are not dai - ly beg - gars That beg from door to door, But
 3. God bless the mas - ter of this house, Like - wise the mis - tress, too, And



Here we come a - wan - d'ring, So fair to be seen. Love and
 we are neigh - bors' chil - dren Whom you have seen be - fore.
 all the lit - tle chil - dren That round the ta - ble go.



joy come to you, And to you your was - sail too, And God bless you and



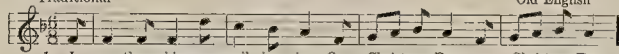
send you a hap - py New Year, And God send you a hap - py New Year.

(87)

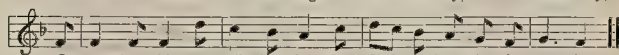
I Saw Three Ships

Traditional

Old English



1. I saw three ships come sail - ing in On Christmas Day, on Christmas Day;
 2. And who was in those ships all three On Christmas Day, on Christmas Day;
 3. Our Sav - iour Christ and his La - dye, On Christmas Day, on Christmas Day;
 4. And all the bells on earth shall ring, On Christmas Day, on Christmas Day;
 5. And all the souls on earth shall sing On Christmas Day, on Christmas Day;



I saw three ships come sail - ing in On Christmas Day in the morn - ing.
 And who was in those ships all three On Christmas Day in the morn - ing?
 Our Sav - iour Christ and his La - dye On Christmas Day in the morn - ing.
 And all the bells on earth shall ring, On Christmas Day in the morn - ing.
 And all the souls on earth shall sing, On Christmas Day in the morn - ing.

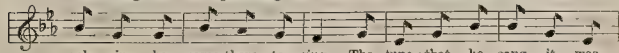
(88)

The Child and the Robin

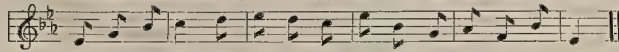
F. T. C. W.



1. There came to my win - dow one morn - ing in spring, A sweet lit - tle
 2. His wings he was spread - ing to soar far a - way, Then rest - ing a



rob - in - he came there to sing; The tune that he sang it was
 mo - ment seem'd sweet - ly to say, "Oh, hap - py, how hap - py the

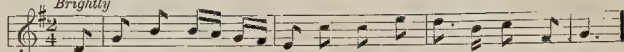


pret - ti - er far Than ev - er I heard on the lute or gui - tar.
 world seems to be; A - wake, lit - tle child, and be hap - py with me."

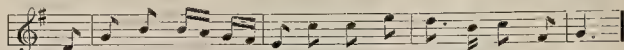
My Pony

WINIFRED M. STEVENS

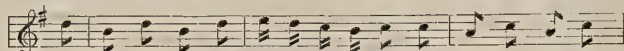
Folk Tune

Brightly

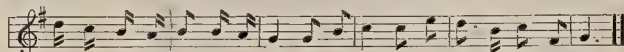
1. My po - ny is a dash - ing steed, Hur - rah, hur - rah, hur - rah!
 2. A - way I ride my nut - brown steed, A - way, a - way, a - way.



Swift as the wind with light - ning speed, Hur - rah, hur - rah, hur - rah!
 A - cross the earth with light - ning speed, A - way, a - way, a - way.



We gal - lop, gal - lop through the sun - ny fields, And gal - lop, gal - lop
 We gal - lop, gal - lop through the for - est glades, And gal - lop, gal - lop



where the or - chards lie; We could race on for ev - er, My nut - brown steed and I.
 'neath the o - pen sky; We could race on for ev - er, My nut - brown steed and I.

Try Again

Tune "Duncan Gray"



1. 'Tis a les - son you should heed, Try, try, try a - gain!
 2. Once or twice tho' you may fail, Try, try, try a - gain!
 3. If you find your task is hard, Try, try, try a - gain!



If at first you don't suc - ceed, Try, try, try a - gain!
 If at last you would pre - vail, Try, try, try a - gain!
 Time will bring you your re - ward, Try, try, try a - gain!



Then your cour - age should ap - pear; For if you will
 If we strive, 'tis no dis - grace, Tho' we may not
 All that oth - er peo - ple do, Why, with pa - tience,



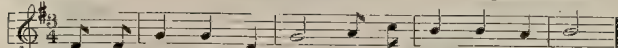
per - se - vere, You will con - quer, nev - er fear; Try, try, try a - gain!
 win the race; What should you do in that case? Try, try, try a - gain!
 should not you? On - ly keep this rule in view—Try, try, try a - gain!

(91)

Sweet Nightingale

Old English

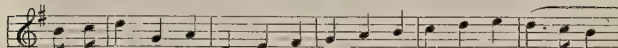
English Folk Tune



1. *My sweet-heart, come a - long! Don't you hear the sweet song,
2. Pret - ty Bet - ty, don't fail, For I'll car - ry your pail



The sweet notes of the night-in-gale flow? . Don't you hear the fond tale
Safe - ly home to your cot as we go. . . You shall hear the foud tale



Of the sweet night-in-gale, As she sings in the val - ley be - low? . .
Of the sweet night-in-gale, As she sings in the val - ley be - low, . .



. As she sings in the val - ley be - low? .
. As she sings in the val - ley be - low.

*"Pretty Maid" may be substituted for "My Sweetheart" if desired
From "Songs of the West." Used by permission of the publishers, Methuen & Co., Ltd., London, England.

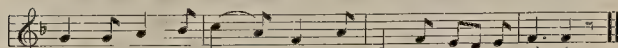
(92)

Who Has Seen the Wind?

CHRISTINA GEORGINA ROSSETTI, 1830-94



1. Who has seen the wind? Neith - er I nor you; . But.
2. Who has seen the wind? Neith - er you nor I; . . But



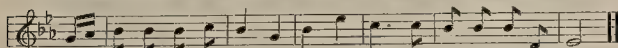
when the leaves are trem - bling, The wind is pass - ing through.
when the trees bow down their heads, The wind is pass - ing by. . .

(93)

Summer Time



1. Come, come, come, The sum-mer now is here; Come out a-mong the flow-ers,
2. Come, come, come, The sum-mer now is here; Come, call the sweet-est po-sies,
3. Come, come, come, The sum-mer now is here; Come, ram-ble in the bush-es,
4. Come, come, come, The sum-mer now is here; We'll sing a song to-geth-er,



And make some pret-ty bow-ers. Come, come, come, The sum-mer now is here.
The vi-o-lets and ro-ses. Come, come, come, The sum-mer now is here.
And hear the mer-ry thrush-es. Come, come, come, The sum-mer now is here.
This warm and pleas-ant weath-er. Come, come, come, The sum-mer now is here.

The Birds

WINIFRED M. STEVENS

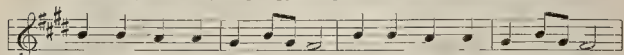
Old English



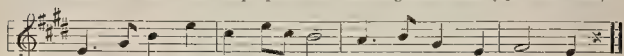
1. Twit - ter, twit - ter on the hill, Hark! the birds are sing - ing;
 2. Twit - ter, twit - ter, hap - py birds Thro' the boughs are spring - ing;



Twit - ter, twit - ter by the stream, All the woods are ring - ing.
 Twit - ter, twit - ter, hap - py thoughts To the earth they're fling - ing.



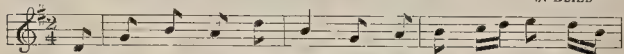
Lit - tle birds that flew a - way, On a dark, cold au - tumn day;
 Chick - a - dee and whip - poor-will Pour - ing forth their joy - ous trill;



Twit - ter, twit - ter, hear them call, Spring's bright rap - ture bring - ing.

The Cuckoo Now is Calling

J. BLIED



1. The cuck - oo now is call - ing And bids us all re -
 2. He sings of sun - ny weath - er, Of mead - ows deck'd with
 3. All na - ture gives him wel - come, For win - ter's passed a -



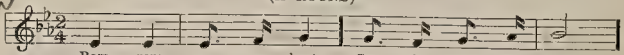
joice; The sound of com - ing sum - mer Is ring - ing in his
 flow'rs; Of beau - ty, warmth, and glad - ness, Of bright and hap - py
 way; While mer - ri - ly he's sing - ing Thro' - out the live - long



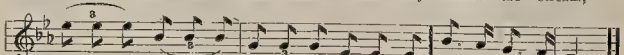
voice,	Cuck - oo,	cuck - oo,	cuck - oo.
hours,	Cuck - oo,	cuck - oo,	cuck - oo.
day,	Cuck - oo,	cuck - oo,	cuck - oo.

Row, Row, Row Your Boat

(A ROUND)



Row, row, row your boat Gen - tly down the stream;



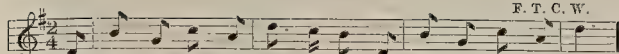
Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, Life is but a dream.

(97)

'Tis June

43

F. T. C. W.



1. 'Tis June, the mer - ry smil - ing June, 'Tis blush - ing sun - mer now;
 2. The ro - sy, rag - ged ur - chins play Be - neath the glow - ing sky;



The rose is red, the bloom is dead, The fruit is on the bough.
 They scoop the sand, or gai - ly chase The bee that buzz - es by.

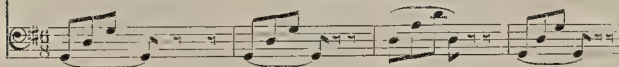
(98)

Rosa

Flemish Folk Tune



1. Ro - sa, shall we go danc - ing, Go danc - ing, go danc - ing?
 2. Ro - sa, shall we go sail - ing, Go sail - ing, go sail - ing?



FINE



Ro - sa, shall we go danc - ing, My Ro - sa sweet? Ro - sa with her
 Ro - sa, shall we go sail - ing, My Ro - sa sweet?



rit.

D.C.



hat of flow'rs, Tho' not pos - sess - ing wealth or dower's, Yet danc - es sweet - ly.



O Canada

R. STANLEY WEIR

C. LAVALÉE

1. O Can - a - da! Our Home and Na - tive Land, . . . True pa - triot
 2. O Can - a - da! Where pines and ma - ples grow, . . . Great prai - ries
 3. O Can - a - da! Be - neath thy shin - ing skies . . . May stal - wart

love in all thy sons com-mand. With glow-ing hearts we see thee rise, The
 spread and lord-ly riv-ers flow; How dear to us thy broad do-main, From
 sons and gen-tle maid-ens rise, To keep thee stead-fast thro' the years From

true North strong and free! And stand on guard, O Can - a - da!
 East to West-ern sea! Thou land of hope for all who toil!
 East to West-ern sea! Our Fa-ther-land, Our Moth-er-land!

We stand on guard for thee. O Can - a - da,
 Thou true North, strong and free! O Can - a - da,
 Our true North, strong and free! O Can - a - da,

Glo - rious and free, O Can - a - da! We stand on

May also be sung in the key of Eb or E

guard for thee! O Can - a - da! We stand on guard for thee!

(100)

God Save the King

Ascribed to Dr. JOHN BULL, 1562-1628

1. God save our gra - cious king, Long live our no - ble king,
2. Thy choic - est gifts in store, On him be pleased to pour;
3. Our loved Do - min - ion bless With peace and hap - pi - ness

God save the king. Send him vic - to - ri - ous, Hap - py and
Long may he reign. May he de - fend our laws. And ev - er
From shore to shore; And let our Em - pire be U - nit - ed,

glo - ri - ous, Long to reign o - ver us, God save the king.
give us cause To sing with heart and voice, God save the king.
loy - al, free, True to her - self and Thee, For ov - er - more.

46
(101)

Soldiers' March

Moderately fast, and with precision

SCHUMANN, 1810-1856

Handwritten musical score for 'Soldiers' March' by Robert Schumann, measures 101-102. The score is written for piano in 4/4 time, with a key signature of one sharp (F#). It consists of three systems of staves. The first system shows measures 101 and 102. The second system shows measures 103 and 104. The third system shows measures 105 and 106. The music is characterized by a strong, rhythmic march pattern. Dynamics include *f* (forte) and *sf* (sforzando).

(102)

The Song of the Reapers

SCHUMANN

Handwritten musical score for 'The Song of the Reapers' by Robert Schumann, measures 102-103. The score is written for piano in 6/8 time, with a key signature of one sharp (F#). It consists of two systems of staves. The first system shows measures 102 and 103. The second system shows measures 104 and 105. The music is characterized by a gentle, flowing melody. Dynamics include *p* (piano) and *mf* (mezzo-forte).

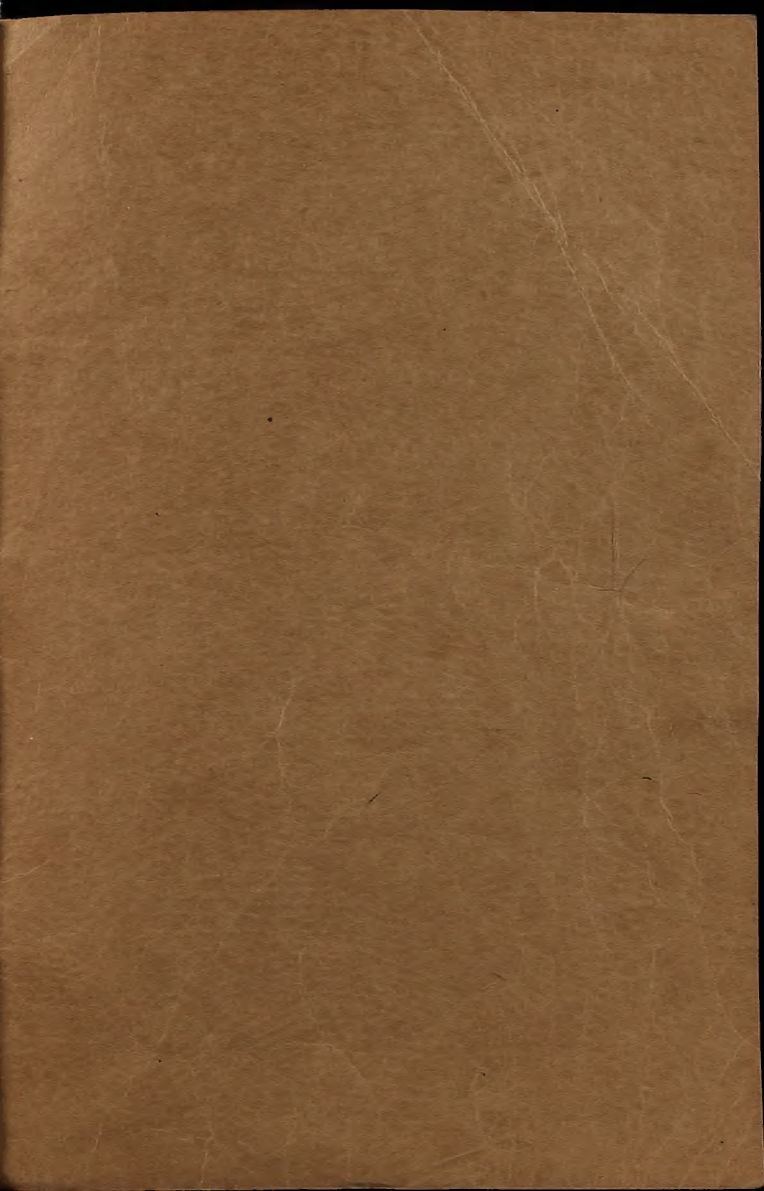
Handwritten musical score on page 47, featuring six systems of piano and forte notation. The notation is written on grand staves (treble and bass clefs). The first system includes dynamic markings *p* (piano) and *f* (forte). The second system continues the melodic and harmonic development. The third system includes a *p* marking. The fourth system features a *p* marking. The fifth system includes a *p* marking. The sixth system concludes the piece with a double bar line and a *p* marking. The handwriting is in ink, and the paper shows signs of age and wear.

INDEX OF SONGS

	PAGE		PAGE
Autumn	36	May I Go Too?	29
Away to School	33	Mill, The	37
Beauty and Music	16	Moon, The	24
Birds, The	42	Moon so Round and Yellow	28
Bugle Song	36	My Pony	40
Charming Little Lily	20	O Canada	44
Child and the Robin, The	39	October's Party	37
Come, Dance with Me	26	Queen Mab	38
Cuckoo, The	28	Robin, The	36
Cuckoo Now is Calling, The	42	Rosa	43
Daisies and Dew-drops	14	Row, Row, Row Your Boat	42
Deeds of Kindness	35	Ships, The	31
Evening Hymn	14	Sleep, Baby, Sleep	11
Flower Song	16	Snowdrops	22
God Save the King	45	Song of the Watchman	22
Good-night	34	Spring Song	25
Good-night, Little People	19	Summer Time	41
Good-night to You All	27	Sweet Nightingale	41
Grandfather Clock, The	21	Three Children Sliding	11
Harvest Home	34	Threshers, The	35
Hot Cross Buns	21	'Tis June	43
I Do, Don't You?	38	Try Again	40
I Saw Three Ships	39	Underneath the Shady Trees	32
Jack Frost	38	Wassail Song, The	39
Jesu, High in Glory	33	Who Has Seen the Wind?	41
Little Streamlet, The	32	Wind, The	22

PIANOFORTE MUSIC

	PAGE
Soldiers' March	46
Song of the Reapers	46



THE NEW CANADIAN MUSIC COURSE

By E. M. CONEY and F. T. C. WICKETT.

A Graded Course of Instruction in Singing, designed to teach the reading of music, to develop an appreciation of rhythm, and to provide a large selection of songs suitable for all grades.

- BOOK I.**—The Doh, Soh, and Fah Chords—Whole, Half, and Quarter Notes—Quarter and Eighth Rests—Bars and Bar-lines—Hand Signs—Clefs—Accent—Two-Four, Three-Four, and Four-Four Times—Time Names—Slur—Tie—Expression Marks—Sharpened Fourth and Flattened Seventh—Rhythmic Work. 102 Exercises and Songs. Price 20cts.
- BOOK II.**—Time-Ear-Tests—Major and Minor Chords—Inversion of Chords—Whole and Half Rests—Legato and Staccato—Various Rhythmic Figures—Simple and Compound Times—Rhythmic Work. 87 Exercises and Songs. Price 25cts.
- BOOK III.**—Formation of the Scale—Musical Terms—Key Signatures—Minor Phrases—Transition or Modulation—Rounds—Minuet, Saraband, and Gavotte. 103 Exercises and Songs. Price 25cts.
- BOOK IV.**—Transition applied to the Staff—Chromatics—Vowels, Consonants, and Diphthongs—Phrasing and Expression—Writing from Verbal Dictation—Syncopation—Rests—Transposition—Dramatization of Themes—Three-part Music—Bass Clef—Metronome. 88 Exercises, Unison and Part Songs. Price 30cts.
- BOOK V.**—63 Unison Songs, Part Songs, and Choruses. The songs in this book are suitable for ordinary class work, for special choir and demonstration purposes, and for community use. An unequalled collection. Price 35cts.

ALSO

ROTE SONGS AND SINGING GAMES. By F. T. C. Wickett. A comprehensive selection of songs and nursery rhymes, song-games, and pianoforte music for the use of the teachers of the primary grades. Cloth \$1.00. Paper 60cts.

MUSIC APPRECIATION AND THE HISTORICAL DEVELOPMENT OF MUSIC. By E. M. Coney and F. T. C. Wickett. In Course of Preparation.